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MARBLE VIRGIN AND CHILD (DETAIL)  
FRENCH, XIV CENTURY

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## AMERICAN WING CLOSING

The American Wing, which until now has been closed at 4 P. M., will hereafter be open until five o'clock, the regular time for closing the Museum.

## MARCH CONCERTS

At eight o'clock on the four Saturday evenings in March, following Museum custom and due to the generosity of four Museum Trustees, free public concerts will be given by a symphony orchestra under the directorship of David Mannes. On the same days at 5.15 o'clock Thomas Whitney Surette, the well-known lecturer and writer, will give lecture recitals upon the programs of the evenings.

## A NOTABLE GIFT

The following letter from John D. Rockefeller, Jr., dated December 20, 1924, and addressed to the President of the Museum, records a generous gift and the equally generous spirit in which the gift was made:

"Some time ago, with your kind coöperation, I caused a study to be made of the activities and accomplishments of the Metropolitan Museum of Art. This study only confirmed my view as to the value of the Museum to the community and the opportunities which lie before it. It, therefore, gives me pleasure to contribute toward the funds of the Museum sixteen thousand (16,000) shares of the capital stock of the Standard Oil Company of California.

"I hope that it will seem wise to the Trustees to add this gift to their permanent endowment and use the income for any of the current needs of the museum. Indeed, I would strongly advise the adoption of such a course. At the same time, I realize the unwisdom of seeking to forecast the requirements of the distant future, and am fully conscious of the dangers attendant upon the establishment of any endowment fund in perpetuity. It will, therefore, be entirely agreeable to me, when and if in the judgment of the Trustees (expressed by a four-fifths vote of all those who may be members of the Board of Trustees at any given time) such disposition shall be deemed to be in the best interests of the Museum, to have the whole or any portion of the principal of this gift devoted to any of the corporate purposes of the Museum.

"I have noted with interest certain suggestions arising in the course of the study above referred to with reference to the educational work of the Museum, both as regards the need for additional space and the possibility of projecting the Museum's activities upon a wider scale throughout the community. Should the Trustees of the Museum decide upon a program for development along some such lines, I would be interested to be advised of their plans."

The Trustees in accepting this valuable gift and the wise provisions of this letter passed the following resolutions:

RESOLVED: That the generous gift of John D. Rockefeller, Jr., be gratefully received under the terms of his letter of December 20, 1924, and that the Trustees express to Mr. Rockefeller their appreciation of the suggestion made by him with regard to the use of his gift. It is a great encouragement to them to know that his gift has been made after a study of the activities and accomplishments of the Museum, and that this study confirmed his view as to the value of the Museum to the community and the opportunities which lie before it. They are particularly glad to note his interest in the more recent educational work of the Museum and his sympathy with its further development.

RESOLVED: That this gift be held as a permanent endowment of the Museum, only the income of which may be used for its current needs; provided, however, that if in the judgment of not less than four-fifths in number of all those who may be members of the Board of Trustees at any given time it shall be deemed at that time to be for the best interests of the Museum to have the whole or any part of the principal of this gift devoted to any of the corporate purposes of the Museum, such application of principal may be made.

RESOLVED: That John D. Rockefeller, Jr., be elected a Benefactor of the Museum.

## A MARBLE STATUE OF THE VIRGIN

Of the countless statues of the Virgin and Child which were produced in France during the fourteenth century, a remarkably small number are executed in marble. Stone and wood served the ordinary needs of the sculptor. Both were easily had and easy to work; and, since it was the practically universal custom to complete sculpture with painting and gilding, the intrinsic beauty of the material was of little matter. Marble, on the other hand, was obtained with difficulty, and sculpture in this material was consequently luxurious in character. Needless to say, when marble was employed, painting and gilding were restricted to small patterns or not used at all.

To illustrate the rarity of French marble sculpture of the fourteenth century, it may be noted that in the large mediaeval section of the Pierpont Morgan Collection at the Museum there are only five French sculptures of this period in marble. Three of these are small figures, presumably from a tomb, which are thought to represent Charles V of France, Jeanne de Bourbon, and the Dauphin. The other two are statuettes of about half life size—one formerly in the Mannheim Collection—representing the Virgin and Child.

A recent purchase has added to the Museum collections a magnificent example of these rare fourteenth-century French sculptures in marble. This is a statue<sup>1</sup> 45<sup>3</sup>/<sub>4</sub> inches in height, of the Virgin standing and supporting on her left arm the Christ Child, who playfully touches with one hand the cheek of the Virgin. In her right hand the Virgin originally held a flower, presumably the symbolic rose; only part of the stem now remains. In the Child's left hand is a little bird. A veil, covering the Virgin's head, is drawn back so as to reveal the softly waving hair which frames the oval of her face. The folds of the mantle, as it crosses the body to be caught up under the left arm, fall in graceful elaboration, pleasantly contrasting with the simpler lines of the Virgin's gown.

As is usually the case in early Gothic statues of the Virgin and Child, the latter is more conventionally rendered than the adult figure. It will be observed, however, that the sculptor has made some effort toward realism in the smooth rounding of the child's plump torso and in the delineation of the creases of his fat little arms.

The sculptors of the first half of the fourteenth century (the period of our statue) added little or nothing to what the innovators of the preceding century had achieved in realistic representation. The new language of forms, become common property, was sufficient for the expression of what interested them most: grace, charm, exquisiteness—in sentiment as in form. The endeavor to render objective appearances with greater truth to nature was renewed

<sup>1</sup>This rare sculpture comes from the Economos Collection, Paris.



MARBLE RELIEF: THE LAST JUDGMENT, IV CENTURY

in the second half of the century, when the realistic movement which characterized late Gothic art had its rise; but in the tranquil intervening period, following the dynamic thirteenth century, sentiment rather than realism is the conspicuous trait.

In our statue, for example, the types are generalized; the portrait element is completely lacking; save for the symbolic flower in the mother's hand nothing identifies these two figures as Mary and the infant Jesus. We call the statue a "Virgin and Child," but the sculptor's true theme is the bond of love which unites any mother and any child. The little arm reaching out to touch the Virgin's cheek is clumsily articulated, yet the meaning of the gesture is vividly clear. Any tyro in sculpture can point to faults in the modeling of the Virgin's face; but how few artists have ever irradiated a countenance with so exquisite a smile?

It is somewhat the fashion nowadays to belittle the fourteenth century. The sculpture of this period is dismissed as "too pretty"; it is contrasted unfavorably with Romanesque austerity and the noble idealism of the thirteenth century. And truly enough, the refinement, the grace and gentleness which distinguish the finest work of the fourteenth century were often missed by the less gifted artists of the period. The swaying of the figure becomes an exaggerated slouch; the complication of drapery folds, an affectation of elegance; the smile, a smirk. Yet this age produced masterpieces that are an unfailing source of delight; in proof of this statement may be cited the Museum's new accession, which will be shown during the next month in the Room of Recent Accessions and thereafter in Gallery C 19 with other works of the same period.

JOSEPH BRECK.

## AN EARLY CHRISTIAN SCULPTURE

In Chapter XXV of the Gospel according to Saint Matthew it is written that when our Lord comes in judgment "before Him shall be gathered all nations; and He shall separate them one from another, as a shepherd divideth his sheep from the goats; and He shall set the sheep on His right hand, but the goats on the left."

This allegory of the Last Judgment is the subject of the carving on the front of the lid of a marble sarcophagus, dating from the fourth century, which is shown this month as a new purchase in the Room of Recent Accessions. This fine example of early Christian art—particularly important to the Museum since it illustrates a type of sculpture scantily represented in its collections—measures 90½ inches in length by 16 inches in height; the depth is only 2¾ inches, the rest of the lid having been cut away. The sculpture was formerly in the well-known Stroganoff Collection at Rome, and is described and illustrated as a Roman work of the fourth century in the catalogue of the collection by Muñoz.<sup>1</sup> It was earlier published in Garrucci's *Storia dell' arte Cristiana*.<sup>2</sup> Before entering the Stroganoff Collection, the piece was in the Sciarra Palace, Rome.

In style the sculpture is typical of the degenerate Hellenistic art which prevailed generally, with local modifications, throughout the Roman Empire in its late days. Only in subject matter is it differentiated from contemporaneous pagan art.

It was not until the triumph of the Church in the fourth century that Christian art entered upon a period of great develop-

<sup>1</sup>Second part, plate LXXXIV, page 112.

<sup>2</sup>Volume V, page 14, plate 304.



VIRGIN AND CHILD, MARBLE  
FRENCH, XIV CENTURY

ment in marked contrast with the humble position it had occupied during the first three centuries, when it had existed obscurely in the catacombs, its iconography limited to a few symbols and biblical episodes with mystic meaning, through which the faithful expressed their belief in the life to come and implored the protection of the Saviour. In the period of expansion which followed Constantine's recognition of Christianity as the state religion, sculpture enjoyed a moderate degree of popularity, but its development was checked,

of Louis XVI and later by that of the Directoire, Georges Jacob was quick to perceive the commercial importance of catering to the popular taste, and it is this business-like policy that causes his productions to fall into three stylistic groups.

The last of these groups, that in the Directoire style, is the one which here concerns us more immediately, for it was in 1792 that Jacob was commissioned, through the influence of his powerful friend, the painter David, to furnish the new Convention Hall in the Tuileries Palace. To



GILT-BRONZE CRESTING OF PSYCHE ATTRIBUTED TO  
JACOB-DESMALTER

among other causes, by the hostility with which the early Christians regarded anything in the nature of an idol. This objection did not apply so much to sculpture in relief, which seems to have been regarded as a form of embossed painting, as to sculpture in the round; and sarcophagi with figure carvings, based on pagan models but expressing Christian ideals and aspirations, as exemplified in this new accession of the Museum, were made in considerable numbers throughout the Empire.

JOSEPH BRECK.

### AN EMPIRE PSYCHE

Among the celebrated families of *ébénistes* whose names are associated with the best artistic productions of the eighteenth century in France, may be properly placed "les Jacob." Georges Jacob (1739-1814), the first of this family to achieve distinction as a cabinet-maker, was admitted to the *maîtrise* in September, 1765, and began to produce at his workshop in the rue de Bourbon-l'Archevêque furniture in the prevailing Louis XV style. When, in accord with intellectual, archaeological, and political tendencies, the Louis XV style was gradually superseded, first by the style

assist him in carrying out this important commission, Jacob called in the young architects Percier and Fontaine, newly returned from Rome, who designed much of the furniture destined for the Convention Hall and were henceforth to be the principal designers of the house of Jacob. In 1796 Georges Jacob relinquished his business to his sons Georges and François-Honoré who, under the firm name of "Jacob frères," continued to maintain the standard of excellence that had brought fame to the family. Georges, the younger, died in 1803 and henceforth the business was conducted by François-Honoré (1770-1841) under the firm name of "Jacob-Desmalter," the latter portion of which was taken from a property owned by Georges Jacob, the elder, in Bourgogne.

To "Jacob-Desmalter" is attributed the large psyche or cheval glass which may be seen in the Room of Recent Accessions, and which was formerly in the collection of the Marquis de Biron.<sup>1</sup> It is veneered with burled amboyna wood and has ormolu mounts of rare quality. The vertical mem-

<sup>1</sup>See the Catalogue of the Collection du Marquis de Biron published in 1914 when the collection was sold at the Galerie Georges Petit, 8, rue de Sèze, Paris.



bers of the frame are adorned with gilt-bronze arabesques terminating at the top with lyres and interrupted halfway by rosettes, from which spring cornucopia-shaped candelabra. The bottom member of the frame has alternating griffin and anthemion motifs, while at the top are medallions with butterflies and winged figures holding garlands and palm-fronds.

The cresting is completely of gilt-bronze and represents two winged figures supporting a laurel wreath; these figures merge into foliate scrolls which diminish in such a way as to suggest the existence of enframing pediment mouldings. The feet consist of moulded plinths on which rest reclining consoles. The mirror is pivoted to enable it to be tipped at the desired angle.

The most noteworthy aspect of this psyche is the very excellent disposition of the bronzes. No one but a genius of the first rank could have designed them, and it is highly probable that we have here the work of Percier and Fontaine. In the fashion characteristic of Empire designers less attention has been bestowed upon the interior modeling of the bronzes than upon their contours and their effect as spots. Possibly they were executed by Thomire or Ravrio, both of whom worked a great deal for "les Jacob." "Jacob-Desmaltre" not only executed commissions for the Emperor and for Marie-Louise but also for the kings of Holland and Westphalia, Charles IV of Spain, and Czar Alexander. It is very probable that the psyche is of royal provenance. Its date is about 1805-10.

PRESTON REMINGTON.

## THE AMERICAN WING

From *The Field of Art* in Scribner's Magazine, January, 1925, comes the following discriminating comment, by Royal Cortissoz, on the American Wing:

To explore the American Wing is to apprehend in singular vividness the spirit

in which those men who made the Colonies and those who founded the Republic lived their lives at home and superimposed urbanity upon the site of the primeval wilderness. Many museums in the United States are giving earnest attention to our earlier arts and crafts. But the Metropolitan was the pioneer in this matter, taking a crucial step when it organized the American section of its exhibition for the Hudson-Fulton Celebration in 1909; it has ever since been unremittingly active in support of the subject, and now, thanks to the gift of this building, it makes a demonstration that is unique not only in



PSYCHE, FRENCH, ABOUT 1805-10

this country but in the world.

On the top floor the seventeenth century is luminously unfolded. The eighteenth century is also illustrated there, and on the floor below we are initiated more fully into its characteristics. On the floor below that there lie perfectly exposed before us the traits of the early Republic.

To what do all this reconstruction and elucidation lead? To what reflections and conclusions do they carry us? The visitor to the American Wing will miss the service it is there to render who fails to grasp it as the embodiment of an idea. It is based upon archaeological research but it is con-

cerned essentially with warm human things. It answers first and last the question of countless inquirers, the question as to how the instinct for art was implanted and nourished in the genius of the American people.

I don't think they were very subtle folk, these ancestors of ours. I don't think there was anything *recondite* about their aesthetic outlook at all. Indeed, it is an open question as to whether the word "aesthetic" had any great status in their vocabulary. As I have indicated, I do not see them as collectors in the strict sense, even though they had their occasional collections of prints and ceramics. I see them, rather, just as people of good breeding and consequent good taste. Art as the American Wing puts it before us, art as it was brought over from England, and somewhat artlessly nurtured here, was wreaked upon nothing more nor less than *social amenity*. And in its very detachment from the *milieu* of the collector, the connoisseur, it kept itself free to strengthen the one quality which was to prove, aesthetically, our salvation. The seasoned collector pays a certain penalty for his rôle. It makes him a complex being and makes his taste eclectic. We began with a strong tincture of fairly classical simplicity, and the outstanding lesson of the American Wing is that it stayed with us for full two hundred years.

It is beautiful to see how the purity and reserve in matters of style, which we have now to gain through education, were then practised by our craftsmen and their patrons quite naturally and as a matter of course. The visitor to the American Wing will see clearly enough, if he gives his mind to it, the idea and the ideal there enshrined. He will see that the Forefathers liked as part of their measured, well-mannered mode of carrying themselves in the world a cool, serene, and handsome environment. They liked gracious lines, telling particularly in the delicately wrought mouldings of wainscot, paneling, and cornice. They liked a brilliant chandelier, a shining lustre.

With high appreciation and always without extravagance they welcomed Chipendale and Sheraton, and took to their hearts the architectural motives of Robert and James Adam. They were always without extravagance, I have said, and I repeat the words because they affirm a fastidiousness at the core of the subject. There was luxury in that old America beyond a doubt. . . . but it is certain that it had a fundamental simplicity infinitely removed from one of those exotic interiors in which your modern Maecenas is lodged.

It is the key to the American Wing, this simplicity, and with it there goes a kind of beauty. Both elements pervade the whole broad scheme, the rooms as rooms and the pictures that they make of our earlier civilization. Moreover, the spirit of the place is exemplified again in those smaller objects which diversify and fill out the general design. Consider the pottery, the glass, and the silver, especially the silver. Our craftsmen were never more judicious or more suave than when they worked in silver. It is of the craftsmen, to tell the truth, more than of the artist in the ordinary acceptation of the term, that you think in the American Wing. American painting has its place here, but the portraits by Stuart, Peale, Trumbull, Morse, and so on are displayed less for themselves than as details. Though I am tempted to speak of some of these canvases, which represent some highly important painters, beginning with Strycker, and include some notable pieces in the Charles A. Munn bequest, it is the grand design which I am more concerned to emphasize. It has been carried out in the grand style. In a thousand ways the Metropolitan Museum has made itself indispensable to the nation, but never hitherto has it rendered a service so intensely national in character. Americans need to know the soil in which the evolution of their art is rooted. Here, as in a laboratory, it is made plain to them. The wing has an educational value beyond measurement.





FROM A STAMNOS IN THE BIBLIOTHÈQUE NATIONALE, PARIS

## EXHIBITION ILLUSTRATING GREEK ATHLETICS

An exhibition illustrating Greek athletics has been arranged in Class Room B. It consists of about seventy photographs (many of them enlargements), taken from vases, sculptures, and coins; to these a few originals and casts have been added. Thanks to the extraordinary interest of the Greek artist in athletic scenes we are able to visualize with some clearness the various forms of athletics practised by the Greeks. Athletic activities—running, throwing the diskos and the javelin, jumping, wrestling, boxing, riding, and chariot racing—together with music, reading, and writing, formed the basis of Greek education. Wherever feasible the exercises were performed to the music of the flute, the emphasis being on good coördination rather than on specialized ability. The events of the pentathlon, representative of the whole of physical education (which we have inherited in more or less modified forms) appear in countless representations. We are able to follow the diskos throw from the moment when the athlete steps to his place and measures his distance with his eye until the diskos leaves his hand. We see the javelin thrown with the aid of a thong wrapped around the shaft to impart a whirling motion like the rifling of a gun. The broad jumper held a weight in each hand to emphasize the swing of his arms—one of the hardest things for the modern beginner to learn. He retained the weights, as on a kylix in Boston where a jumper is seen in mid-air, or dropped them as he took off for the leap, like the bronze athlete in our own collection. The broad jumper did not fall forward as our athletes do, but finished the jump standing. The short-distance run began

the pentathlon. The runner is seen bending forward, feet together and arm outstretched, not with one foot advanced and knuckles on the ground as with us. Wrestling is one of the oldest of sports, and most of the throws known to us are depicted by Greek artists. A favorite throw, both spectacular and dangerous, was the flying mare, in which the wrestler grasps his opponent's arm in both hands and, stooping suddenly and turning his back, hurls him over his shoulder. The moment when the wrestler is about to be thrown full length on his back in this manner is shown on a red-figured kylix in Paris.

Besides the events of the pentathlon (running, throwing the diskos and the javelin, jumping, and wrestling) various other activities are illustrated. Boxers wrapped their fists with cords to form a sort of glove, and sometimes sparred with open hands, as shown on a krater in our collection. The pankration was a combination of wrestling and boxing in which the fight was continued on the ground after one or the other of the combatants had been thrown. An athlete is seen about to plant a blow on the chin of his opponent, who is prone on the ground; another is upsetting his adversary by grasping his leg and tilting him backward. Almost anything was permitted in the pankration, including gouging, strangling, and kicking, although the instinct of the Greeks was to stop short of actual brutality, and we often see the trainer with his forked stick intervening. The foot-race had many variations; races in armor appealed to the Greeks as practical military exercises, for every citizen was a soldier and the independence of the little city states was contingent on the fitness of their soldiery. We may see these races illustrated in the cast of the

bronze hoplite starting a race with his helmet on and his arm crooked to hold the shield now missing. A vase painting shows runners with helmet, shield, and



SLIPWARE DISH  
STAFFORDSHIRE, ABOUT 1690

greaves. Chariot races were prominent features of most Greek festivals, and must have been costly and dangerous affairs. The chariots, often drawn by four horses, were driven around the hippodrome in a given number of laps and finished at the start. In the horse-race the jockeys rode nude and without the aid of saddle or stir-



SLIPWARE BOWL, DEVONSHIRE

rup. On a red-figured vase from Munich we see a boy who has been thrown from his horse and is being dragged along still clinging to the rein.

Casts of three statue bases recently found in the Kerameikos at Athens show wrestlers engaging, a ball game, and a scene curiously suggestive of a hockey game. The mo-

ment seems to be that of the "bully," just before the signal for play is given, when the players touch sticks. But the sticks are held in a reversed position unsuitable for striking the ball. A few vases showing athletes in action, a strigil for scraping oil and dust from the body, and an oil-jug (aryballos) of the sort we see hanging from the wrists of athletes in the palaestra, have been placed in cases. Explanatory notes have been added to the exhibits, so that it is hoped that a fairly graphic idea can be gained of Greek athletic activities. Since these parallel our own so closely they have more than an antiquarian interest. The exhibition is to last from February 9 to March 15. CHRISTINE ALEXANDER.

### ENGLISH SLIPWARES

Of the picturesque and characteristic slipwares of the seventeenth and eighteenth centuries, which constitute so important a chapter in the history of English pottery, the Museum has recently secured five splendid examples.<sup>1</sup> Primitive potters the world over must have discovered how simple it was to refine their crude earthenware by coating it with a fine white slip (clay reduced by the addition of water to the consistency of thick cream) and then decorating it by scratching through this slip to reveal the darker ware beneath (sgraffito) or by tracing their designs in colored slips upon the new ground, the method commonly followed by the English potters.

In England slipwares were probably made to some extent from the time of the Roman occupation on, but the types of which we have sufficient examples today to enable us to generalize are those of the seventeenth and eighteenth centuries, especially those made at Wrotham in Kent, in Staffordshire, in Derbyshire, and in and near London, the last group frequently described as Metropolitan wares. Crude and unsophisticated these slipwares are, yet they express qualities which we in more expansive times sometimes underestimate. Working with the simplest tools and materials, the potters showed a

<sup>1</sup> Shown this month in the Room of Recent Accessions.

vigor, a skill, a knowledge of the possibilities and limitations of their craft, and a sense of decorative values which command our admiration. When we realize that in wares of the Toft type, for example, they probably traced their patterns by pouring the semi-liquid slip through a pipette, we appreciate more fully their dexterity and understand why their work is characterized by such force and directness. The simplest

side, the royal supporters, the lion and the unicorn. The decoration is in dull red, brown, and white slips upon a white slip ground, covered with a yellowish lead glaze; on the reverse side the reddish buff ware is left exposed. This splendid piece is very similar to one in the Lomax Collection which was shown in the Burlington Fine Arts Club Exhibition of 1914.

A second dish, uninscribed but in the



SLIPWARE DISH MADE BY THOMAS TOFT  
ENGLISH, ABOUT 1670

pieces, designed for use, doubtless perished long ago. The more pretentious which have survived were probably made for special occasions and designed for ornament in cottage homes where their harmonious combinations of yellow, dull red, and brown, blended by the warm lead glaze, must have made even more mellow and lovely the simple oak-paneled interiors.

The outstanding personality among these potters is Thomas Toft, whose name appears on many of the earliest and best pieces. The large dish (diameter,  $20\frac{1}{4}$  inches) illustrated is a notable and characteristic example of his work, dating about 1670. Within a trellis border it depicts Charles II hidden in the oak and, at either

familiar Toft style, has a similar trellis border and a conventionalized design of tulips surmounted by a crown, the whole developed in red, brown, and white slips on a white slip ground. Owing no examples of Toft ware hitherto, the Museum is to be congratulated upon its acquisition of these two dishes which so adequately represent the work of Thomas Toft and his school. Presumably Toft worked in Staffordshire but this has not been positively established.

The Museum's third dish is also of Staffordshire origin and dates about 1690. How well heraldic designs lend themselves to development in slipware is here effectively demonstrated. The Stanley crest, an eagle preying on a child, is painted in

dull red with touches of brown and white on a white slip ground. A jug decorated with birds, trefoil ornaments, and crosses executed in white upon a ground of dark brown slip is probably Staffordshire work of about 1700. Both these pieces were exhibited at the Burlington Fine Arts Club in 1914.

Such quaint and ancient seaport towns as Bideford, Fremington, and Barnstaple would set their impress on the pottery of their locality and we are not surprised that

## RECENT CLASSICAL ACCESSIONS

The Greeks, in contrast to the Egyptians, did not regard death as an engrossing subject. Their interest centered in this life; in its beauty, its manifold activities of mind and body, in man's relation to nature and the gods. Death was of course a fact to be faced, but it was relegated to a secondary place—as a sad necessity over which we must not ponder too much. And this



FIG. 1. OFFERINGS AT A TOMB



FIG. 2. THE HEROIZED DEAD

the slipwares originating in Devonshire show distinctive features. The Museum now has two interesting and appealing examples, one a jug acquired in 1913, the other a bowl included in the recent purchase. Both have the peculiar greenish brown ground which seems to be characteristic of Devonshire slipware, both have the mariner's compass which must have been a significant ornament with these coastal potters, and the bowl gains a still more salty flavor from the square-rigged ship rudely painted on its side. At the stern appears the power which drove it onward, not the favoring west wind, but the arms of Merrie England, with the royal supporters, and springing up freshly in the space beneath are two crisp little flowers.

C. LOUISE AVERY.

attitude is reflected in the vase paintings in which Greek life is mirrored so vividly. The large majority deal with every-day activities—athletics, competitions, warfare, household duties; or with the fanciful stories of gods and heroes which formed the background of Greek religion, history, and poetry. Scenes of death do not intermingle; they are confined to the vases made specially for funerary use, the *loutrophoroi* and the white *lekythoi*, which thus become a valuable source of information on the subject.

The Museum has recently acquired nine new white *lekythoi* (two in a very fragmentary state), which form valuable additions to our collection of these vases.<sup>1</sup> They all

<sup>1</sup> These are now shown in the Room of Recent Accessions.

belong to the second half of the fifth century B. C. and were probably found in the neighborhood of Athens. On three the scenes are executed in glaze lines, on the rest in matt color; and on most are considerable remains of the brilliant solid washes for the garments. Six show the familiar represen-

his grave in heroized form. The same applies to a similar youth on another lekythos (fig. 2); both of them distinguished for their exceptionally fine drawing.

On one lekythos, unfortunately badly preserved, we have a representation of the prothesis, or "lying in state" (fig. 3). The



FIG. 3.  
THE LYING IN STATE



FIG. 4.  
CHARON'S BOAT

tations of mourners at the grave: quiet, solemn figures standing on either side of a tombstone, carrying their offerings of wreaths, sprays, sashes, and vases in their baskets, or placing them on the steps of the tombstones, or decorating the shaft with gaily colored sashes. One woman is in the act of pouring a libation; opposite her is a youth, nude except for a chlamys on his arm, standing in a statuesque attitude, spear in hand (fig. 1). He is probably not a mourner, but the dead man standing by

his grave in heroized form. The same applies to a similar youth on another lekythos (fig. 2); both of them distinguished for their exceptionally fine drawing. On one lekythos, unfortunately badly preserved, we have a representation of the prothesis, or "lying in state" (fig. 3). The



dead was still fresh, and their comfort a matter of concern to their families and friends; so that the performance of such ceremonies became a simple duty of the living. All this our pictures teach us. But do they shed any light on what the Greeks thought of life after death? Occasionally and in a limited way, yes. Two of our new lekythoi deal with such subjects. On one (unfortunately very fragmentary) two winged figures, with flesh painted red, carry a dead youth to a grave. They are Sleep and Death, who according to legend brought the body of Sarpedon to his home in Lycia and the body of Memnon to his native land. It is a beautiful thought thoroughly in line with Greek imagination that Death and Sleep are twin brothers and minister together to the departed. But this concerns after all only the body of the deceased. We go one step further in the scene on our last lekythos where Hermes Psychopompos or "Conveyer of Souls" brings a woman to Charon's boat to be ferried across to the realm of the dead. Hermes is sitting on a rock; he has come to the end of his journey and is ready to deliver his charge to the ferryman. The dead woman stands quietly behind him, depicted as she was while alive, only with that added solemnity which we find also in the figures on the marble grave stelae; and with her is a little maid laden with a chest and a basket doubtless filled with her lady's most precious possessions. Charon is standing by the prow of the boat, his pole ready to hand, beckoning the newcomers to approach (fig. 4). Behind him are tall reeds to indicate the landscape as a marshy scene. These Charon pictures are not uncommon on white lekythoi and it is always the same moment that is depicted, the boarding of the boat that takes the dead to their new abode, not the arrival in the shadowy realm of Hades. What is the origin of this conception of the ferryman of the dead? There was nothing close at hand to suggest it. The cemetery of Athens lay immediately outside the city gate separated by no river from the rest of the city. And broad rivers with ferrymen were unknown in Greek lands. Is this conception, then, purely imaginary? Or was it not taken over from Egypt, where

the Nile separated the abodes of the living from those of the dead, where the dead were literally ferried across the river in funerary boats, and where the ferryman was a familiar figure in every-day life? The probability is strong, especially since the name *Χάρων* appears to be derived from an Egyptian word, at least so Diodorus tells us.<sup>1</sup>

There is an interesting technical point in the lekythos with Hypnos and Thanatos. The vase is so warped that several pieces which clearly join cannot be put together any longer. The warping, therefore, must have taken place after the original firing of the vase and when it was already broken; that is, in the funeral pyre into which such vases were thrown after they had served their purpose of libation or offering. That the vases were so used (as well as for dedicatory offerings brought to the graves) has already been observed from the fact that many show different conditions of burning in their separate fragments. Our new vase bears out this theory in a convincing manner.

GISELA M. A. RICHTER.

#### EARLY NEW YORK SILVER

Judge A. T. Clearwater has added to his collection of American silver and lent to the Museum four early New York pieces of exceptional interest, combining, as they do, excellence of workmanship with a wealth of historical associations. Two are by Jacob Boelen,<sup>2</sup> one of the leading silversmiths of his day, whose ability and energy are proved by the record of the numerous public offices he held and by the many skilfully wrought pieces of silver bearing his mark which have survived for more than two centuries.

Of the two pieces lent by Judge Clearwater, one, a beaker with engraved strap-work, floral scrolls, and figures of Faith, Hope, and Charity, was for two hundred

<sup>1</sup>I, 92, 9. The Egyptian origin of the Charon myth was pointed out by Curtius, *Ionier*, pp. 19 and 50, and Krüger, *Charon and Thanatos*, p. 5.

<sup>2</sup>Probably born in Amsterdam as early as 1654, was in New Netherlands as early as 1659, died here 1729.

and thirty-three years used as a chalice of the communion service of the ancient First Reformed Dutch Church of Kingston, New York, founded there in 1653. The records of the church show that in 1683, Theunis Jacobsen Klaarwater (Clearwater), Jan Wilhemsen Hooghteyling (Houghtaling), Jan Burhans, and other members of its Consistory paid Boelen to make this beaker.

It bears his mark and the following inscription: Een tecken Van liefden en Waerhyt tot de Kercke aen Kinstoun A°. 1683. It was used continuously in the administration of the Lord's Supper in that church from 1683 to 1916, when the church adopted the individual communion cup.

Theunis Jacobsen Klaarwater was the ancestor of Judge Clearwater, and Jan Wilhemsen Hooghteyling, who was Scheppen at Kingston in 1684, was the ancestor of Judge Clearwater's wife. Members of the Clearwater and Houghtaling families have been baptized, married, and buried by the pastors of that church from its organization in 1653 to this time.

Judge Clearwater has also lent a companion beaker made by Benjamin Wynkoop.<sup>1</sup> It is evidently a copy of the Boelen piece and bears the same inscription except that its date is 1711. These communion beakers, as a group, are the earliest and most essentially Dutch examples of New York silver. E. Alfred Jones in his careful study of "The Old Silver of American Churches" has discovered seven Dutch beakers which were imported and later presented to Colonial churches and eleven other communion beakers of similar design

<sup>1</sup>Baptized 1675; admitted as freeman, New York, 1698; worked from then until 1740.

made by New York silversmiths. This latter group included the two beakers now in the Clearwater Collection. Considering how few of these quaintly engraved cups have come down to us, we may count ourselves very fortunate to have two of them on loan at the Museum.

The other Boelen piece is a typical New York tankard with a medal of William III



SILVER BEAKER BY JACOB BOELEN

of 1696 inserted in the flat lid, a corkscrew thumb-piece, and a characteristic border of leaf-work around the base. At the tip of the handle is a cherub-head ornament and above is applied the figure of a lion. This fine old tankard belonged to a grandson of Everardus Bogardus and Anneke Jans. This grandson was the son of Petrus, youngest son of Everardus and Anneke, from whom it descended to his daughter Maria, the original record of whose marriage to Johannis Van Vechten by the celebrated Dr. Delleus in 1699, torn from a leaf of the family Bible, accompanies the tankard.

Ann° Christij 1698/9 Den 19 maert Ben ick Johannis Van Vechte met Maria Bogaerdus in den Heuwelijke Staedt Getreeden en getrouwt Door Domeni Delleus.

Ann° Christij 1699.

"On the 19th of March, 1698/9, I, Johannis Van Vechten, entered with Maria Bogaerdus into the state of matrimony and was married by Domini Delleus."

The Judge also has lent to the Museum a tablespoon made by Koenraet Ten Eyck of Albany, which was a wedding present to Maria. It is of the sturdy rat-tail pattern and bears the initials MVV.

There were few more picturesque charac-

ters in the early history of Manhattan Island than Anneke Jans, her husband, Everardus Bogardus, and Godfreidus Dellius. Their connection with these recent acquisitions, which are exhibited with Judge Clearwater's collection in the American Wing, makes a brief allusion to their lives and activities an interesting addendum to this article.

Everardus Bogardus was born at Woerden near Utrecht, 1607, and matriculated in Leyden University July 17, 1627, for the study of letters. He was comforter of the sick in Guinea 16...-1632, ordained by the Classis of Amsterdam June 17, 1632, served at New Amsterdam 1633-1647, resigned July 26, 1647, sailed for Holland August 16, 1647, on the *Princess*, and was drowned on the sinking of that vessel September 27, 1647. He was a widower when arriving in New Amsterdam in 1633, but in 1638 married Anneke Jans, widow of Roeloff Jans. She was of Rensselaerwyck. Her husband had received a valuable grant of land near Red Hook, and also had received from Van Twiller a grant of sixty-two acres on Manhattan Island, a little northwest of Fort Amsterdam. This was the original conveyance of the valuable estate north of Warren Street in New York, now in possession of the corporation of Trinity Church. After his death, it passed to his widow, and upon her marriage with Bogardus, it became known as the dominie's *bouwerie*. It extended along the river from Warren to Christopher Street. After Bogardus' death and in 1654, the title to the farm was confirmed by Stuyvesant, and subsequently (1667) by the English Government. Anneke Jans had four chil-

dren when she married Bogardus, Sarah, who married John Kiersted and afterwards Cornelius Van Bussum; Catharine, who married John Van Brough; Fytie, who married Peter Hartgers; and Jan, who married Annetje Peters. Four more were added by her second marriage to Bogardus, namely, William, who married Wyntje Subrends; Cornelis, born 1640, who married Rachel De Witt; Jonas, born 1643, died unmarried; and Petrus.

In 1671, William for himself and his brothers, Jan and Jonas, and his two sisters, by their husbands, conveyed the farm to Governor Lovelace, but Cornelis did not join in this conveyance. On November 15, 1705, the farm was given by patent to Trinity Church. It has been the subject of repeated litigation by the heirs of Bogardus and Anneke, the ground upon which they predicate their claim being a descent from Cornelis and that the title of the Colonial Government at the Revolution became vested in the people of the State of New York.

Godfreidus Dellius, born 1652, matriculated at Leyden University October 1, 1672, for the study of philosophy; licensed by the Classis of Wyk about 1680-1 and ordained by the Classis of Amsterdam July 20, 1682, he went to Albany, also supplying Schenectady 1683-1699. He was a missionary to the Mohawk Indians 1683-1699; returning to Holland, he served at Antwerp 1700-1741. Dellius was noted as a leader of all the Reformed clergy who refused to recognize Leisler in 1699; commanded to appear in New York to answer this charge, he secreted himself in New Jersey and on Long Island, and in Selyn's house in New York, afterwards



SILVER TANKARD BY JACOB BOELEN

going to Boston. Leisler charged him with being a principal actor in the French and English difficulties, and an enemy to the Prince of Orange. The fact was that it was not hostility to the Prince of Orange which influenced the Dutch clergy generally to an unwillingness in any way to recognize Leisler's proclamations as lawful.

Immediately after Leisler's execution in May, 1691, Governor Sloughter recalled Dellius, who was on the point of embarking for Albany and Boston. He returned to New York, and thence proceeded to Albany. He said that he returned especially for the sake of teaching the poor Indians, and they expressed great gratitude to the new Governor for recalling him. He was allowed by the Government £60 for teaching them.

#### PRINTED FABRICS IN THE MUNN COLLECTION

The Americana bequeathed to the Museum by the late Charles Allen Munn included in its collection of prints and engravings several important historical subjects printed on cotton. These include allegorical Washington prints, one of Penn's Treaty with the Indians, and a number of "event" handkerchiefs.

When in the eighteenth century the art of wood-engraving came into great prominence in England, a bookseller who introduced the first important work on the subject, Howel's *Medulla Historiae Anglicanae*,<sup>1</sup> cited, in an address to the reader, the advantages to be derived from the employment of woodcuts as follows: "The utility consists in these two particulars: 1. To make a better impression on the memory; 2. To show more readily when the notable passages in our history were transacted."

The recording on silk or cotton handkerchiefs of historical events of the moment was already an established custom in the time of Queen Anne, when a "Victory" handkerchief was printed to commemorate the victories of the Allies over the French in the War of the Spanish Succession. The advertisement of this handkerchief that appeared in *The Post Boy* of December 1-3, 1709, announced its sale "at the Shops in

Westminster Hall" in the following words: "A silk Handkerchief Printed, with a Draft of the Roads of England, according to Mr. Ogilby's Survey, shewing the Roads and Distances in measur'd Miles from London to the several Cities and Towns in England. Also the Victory Handkerchief, which gives account of the success of five most Glorious Victories obtain'd by the Confederates over the French. Ornamented with the Arms of the Empire, Great Britain, Prussia and Holland. Both which will wash in a weak Lather of Sope without Prejudice. Price 2s. 6d. And the Victory Card-Table Japan'd white; having thereon the same Account and Ornaments as the Handkerchief very Legible, and will not be damag'd by Water. Price a guinea." The "event" handkerchief has retained its popularity in European countries to the present day. In England the Derby Winner Handkerchief printed each year on the day of the race is but a survival of this custom of recording popular current events, just as in Portugal the historic dates of her revolutions are similarly recorded.

In the days of Samuel Johnson the handkerchief also served as an advertising medium. One of these was printed to commemorate the revived interest in Walton's works, a handkerchief "sacred to fishermen" entitled "The Angler's Companion." This was designed with a portrait of Isaak Walton against a background of foliage, surmounted by an urn bearing the inscription "Piscato [ribus] Sacrum," surrounded by medallions framing every sort of fish, with detailed instructions regarding the art of angling—a rare print cherished by collectors who are fortunate enough to find one.

England also had her "moral" pocket-handkerchief and her Aesop's Fables—after Bewick's prints—while Boston reflected the early Victorian spirit in her "Sunday-School" handkerchiefs printed apparently as a reward of merit for the long-suffering infants of the period, whose weekdays were spent on needlework reproductions of scriptural texts worked with meticulous care upon their samplers, and whose "day of all the week the best, emblem of eternal rest" was occupied with refreshing extracts from the "shorter" catechism.

<sup>1</sup>Printed in London in 1712.

One of these handkerchiefs preserved in an American collection immortalizes in many stanzas the charm of the "Black-berry Girl."

During the recent war, while England printed war handkerchiefs, France produced not only handkerchiefs but as well an interesting series of *toiles de guerre*, each year recording the progress of the war in prints designed by eminent artists, and Alsace marked her emancipation by strik-

possibly English or the work of an English designer in France, portraying scenes associated with the fall of the Bastille. The Independence handkerchief is printed in red on a buff ground.

Another panel, "Printed and published at Glasgow by C. G., 1819," has a standing figure of Washington in an architectural setting against a marine background, probably a view of Boston harbor. In a laurel wreath above the framed portrait is



WASHINGTON PRINT ON COTTON AFTER THE FANEUIL HALL PORTRAIT  
BY GILBERT STUART

ing a print the day of her liberation. One of the earliest printed fabrics in the museum at Mulhouse is an Alsatian handkerchief designed by Jean Koechlin in 1755, ten years after the establishment of the cotton print works in that center.

One of the most interesting pieces in the Munn Collection is a print of the Declaration of Independence surmounted by medallion portraits of Washington, Adams, and Jefferson, and framed in a wreath of oak leaves and acorns enclosing the seals of the thirteen original states. This piece dates from the first ten years of the nineteenth century and recalls, in the drawing of its oak branches, a curious printed fabric,

the following inscription: "In Memory of Washington. This most Illustrious and Much Lamented Patriot Died on the 15th of Dec. 1799 in the 68 Year of his Age after a short Illness of 30 hours on the full Possession of all his Fame, like a Christian and a Hero, Calm and Collected without a Groan or a Sigh." This memorial print is inscribed "with due Respect" to the Congress of the United States.

A third print of smaller size, possibly like the other produced in Glasgow, has a full-length portrait of Washington after the Fanueil Hall portrait by Stuart, the dates of his birth and death, and the closing paragraph of his Farewell Address, while



three panels beneath the figure frame an American ship surmounted by the words "Commercial Union," supported on either side by the American Eagle and the British Lion. Both this and the Glasgow panel are dark brown (black?) prints on glazed cotton.

The provenance of certain of the Washington prints such as were used in house furnishing is still to be determined. Although one was designed by Henry Gar-

## EARLY CHRISTIAN WEAVINGS FROM EGYPT

The Metropolitan Museum of Art possesses a group of woolen stuffs which illustrate the progress of the art of weaving in the late Roman and the early Christian periods. The majority of textiles found in Egypt are tapestry woven. In this method of decorating stuffs the woolen weft threads are introduced with a needle only as far

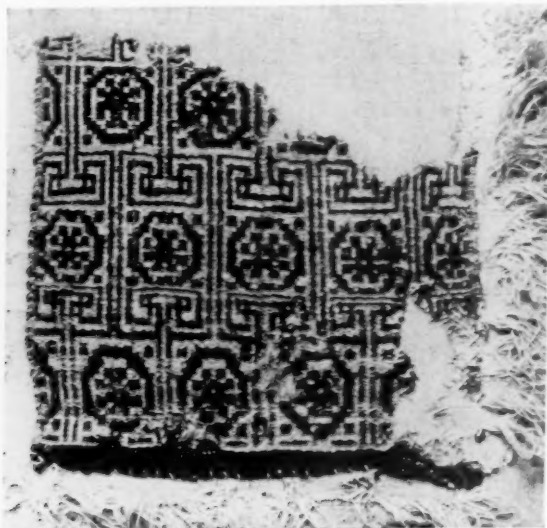


FIG. 1. WOVEN PANEL, EGYPT  
III-IV CENTURY A. D.

diner of Wandsworth, Surrey, on the other hand it has been established that others were made in France; for the officers of Lafayette's staff sent back from France sufficient printed cotton of Washington design to furnish the guest chamber of a southern house where they had been entertained during Lafayette's sojourn in America. In France, however, no records thus far available have produced any evidence that Washington chintzes were printed at Jouy or any of the other textile printing centers.

This group of Washington prints has been placed with the other printed fabrics in the Textile Study Room, where they are freely available.

FRANCES MORRIS.

as the pattern requires. The linen background and the ornament are woven at the same time on a simple loom. The group of textiles considered here is entirely different in technique from the tapestry weavings. Both the background and the pattern are woven with a shuttle.

The woolen band of fig. 2 is decorated by an open lozenge diaper, a very common ornament in Coptic textiles, formed of rectangles with zigzag lines in undyed wool on a dark blue ground. The corners of the lozenges show stars in blue on a green, red, or yellow ground, and crosses in yellow, green, and white. The lozenges are filled with palmette crosses in undyed wool. The method of weaving applied here is a very simple one. For the background, repre-

senting a plain weave, only one harness was used; the pattern woven with a shuttle required a second harness. The weft threads when not used for the pattern lie



FIG. 2. WOVEN BAND, EGYPT  
V CENTURY A. D.

loose on the back without being interwoven. After every weft of the background there follows one of the pattern. This form of weaving was applied only to narrow bands or panels. The pattern of these weavings shows angular outlines and is repeated over the surface, in contrast to the tapestry weavings which, like paintings, allow free compositions by using many needles with threads in various colors. The

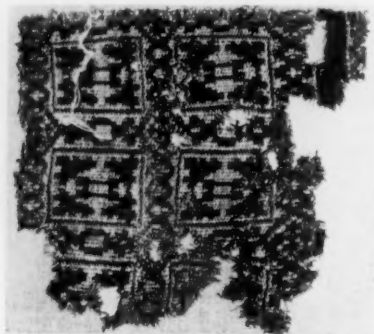


FIG. 3. WOVEN PANEL, EGYPT  
IV-V CENTURY A. D.

tapestry weaver was more or less an artist. He could pass the needles in every direction as the painter does his brush. The weaving method of the pattern in fig. 2 was not of great practical use because of many threads passing loose at the back of the fabric. For larger cloths another method

was applied, showing a great improvement in the weaving art and in the construction of the loom.

Fig. 1 shows a portion of a woolen cloth sewed on a linen ground with a fringe of loops at two ends. It served probably as a pillow-cover. The design consists of a meander ornament with lines running horizontally and vertically. In intervening spaces are rosettes within circles, and square dots. The pattern is in purple on an undyed woolen ground. This form of the meander is different from the meanders in the Coptic tapestries, which were derived from Greek or ancient Egyptian art. It

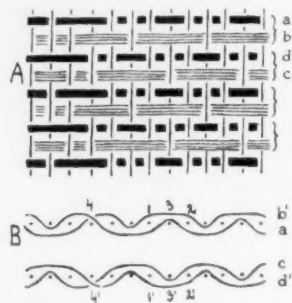


FIG. 4. DIAGRAM OF THE  
DRAW-LOOM WEAVINGS

resembles more closely the Chinese forms of a meander than the Western. The woolen fragment in fig. 3 has a conventional design of rectangles repeated over the surface, and is filled with angular outlined leaves attached to corners of smaller rectangles. The pattern appears in brown on a pale tan ground. The back of each of these two textiles shows the same pattern as the front, only reversed in colors. In these two textiles we find two weaves covering each other (fig. 4 ab, cd). Another characteristic feature of these stuffs is two groups of warp threads (fig. 4B). The weft threads pass over three warps of which two (1, 2) are lying between the two weaves and the third is binding these weaves together. In patterned fabrics where a change of color is necessary the wefts pass over or under only two warps (fig. 4B, 4). The wefts which first were at the front of the weave (a) are now at the back, and vice versa. The binding warps

(3), are always single while the surface warps (fig. 4B, 1, 2) are sometimes double as in textiles of figs. 1 and 3, in order to give the fabric a stronger texture. These textiles have been woven on a draw loom with three healds or harness frames to control the groups of warps.

Besides the geometrical pattern woven in this method we find also figure scenes illustrating hunting or patterns of small birds repeated all over the surface.<sup>1</sup> Woolen weaves with biblical scenes and saints are

in the band resemble some of the ivory monuments of the fifth and sixth centuries A. D., which are now regarded as products of Syrian art. A characteristic feature of these early representations is the wicker chair in which the Virgin is sitting.<sup>2</sup> Our band has all the characteristics of the early Christian period and can be dated to the fifth or sixth century. The band is woven in red wool and undyed silk thread. The method of weaving represents a variation of the method described above. The front



FIG. 5. FRAGMENTS OF A WOVEN BAND, EGYPT OR SYRIA  
V-VI CENTURY A. D.

very rare. The Metropolitan Museum possesses a very important woven band, preserved in five fragments (fig. 5). This band was probably used as a border of a garment which may have belonged to a Coptic priest. The scenes represent the Annunciation (1), the Nativity (2), Bathing (3), and the Adoration of the Shepherds (4, 5). The background is filled with plants indicating the landscape. Scenes from the life of our Lord were very popular in the early Christian art of East and West. Both tapestry weavings and silks were decorated with Christian representations. Syria and Alexandria in Egypt were the greatest centers of the industrial arts in the early Christian period. The figures

<sup>1</sup>Falke, *Kunstgeschichte der Seidenweberei*, I, figs. 29-31.

shows the wefts going over three and under one warp; the back shows the wefts passing over and under only one warp.<sup>3</sup> The pattern warps are visible in the illustration in places where the linen wefts have worn away.

The draw-loom method was as great an invention in antiquity as is the Jacquard loom, built on the principles of the ancient draw looms, in modern times. Neither Egypt nor Rome knew this method before the first century B. C. Textiles woven in this way are mentioned by Pliny as a product of Alexandria and called "polymita."

<sup>2</sup>Wulff, *Altchristliche und Byzantinische Kunst*, I, figs. 121, 125, 185. Venturi, *Storia dell' Arte Italiana*, I, fig. 296.

<sup>3</sup>Flanagan, *The Origin of the Draw Loom* (*Burlington Mag.*, vol. XXXV, p. 168, fig. 2).

The new discoveries in Central Asia<sup>4</sup> give us evidence that this draw-loom method was known in China long before that time. China has for many centuries, beginning from about the first century B. C., supplied all the western world with silk and silk weavings, thus introducing new methods and designs to the provinces of the Roman

<sup>4</sup>Andrews, *Ancient Chinese Figured Silks* (Burlington Mag., vol. XXXVII).

Empire. The fact that silk in the first centuries of the Christian era was very expensive explains why in the beginning wool was applied to draw-loom weavings. The earliest silks from Egypt belong to the fifth or sixth century A. D., while the woollen weavings can be traced back to the third and fourth centuries.<sup>5</sup>

MAURICE S. DIMAND.

<sup>5</sup>Guimet, *Les Portraits d'Antinoë*, pl. III.

## ACCESSIONS AND NOTES

**STAFF APPOINTMENTS.** Charles O. Cornelius, Assistant Curator in the Department of Decorative Arts, has been appointed Associate Curator, American Art. Preston Remington and Dr. Maurice S. Dimand have been appointed Assistant Curators in the Department of Decorative Arts. Charles Niver, Assistant in this Department, has resigned on account of ill health.

**A NEW LOAN OF DEGAS BRONZES.** The group of bronzes cast by A. A. Hébrard from the original wax models by Degas, which have been shown for some time in Gallery A 21 as an anonymous loan, has now been withdrawn and generously replaced by a new group of no less interest. The original models were made by Degas for purposes of study and show his method of work. A large number of these studies in clay or wax were found in the artist's possession at the time of his death. The best preserved of these—about seventy in number—were cast in bronze and first exhibited at Paris in 1920. The bronzes which the Museum is privileged to exhibit form part of Set A.

J. B.

**MODERN SCULPTURES.** Temporarily exhibited in Gallery B 39 is a gift recently received from Mr. and Mrs. Stephen C. Millett, a bronze of monumental proportions representing Herakles drawing his bow against the Stymphalian Birds. This vigorous work, a first proof in bronze, is a masterpiece of the modern French sculptor, Bourdelle. A replica in reduced size, ac-

quired by the Museum in 1923, is described in the BULLETIN for April of that year.

A distinguished work in marble by the American sculptor, Arthur Lee, a torso of a woman entitled *Volupté*, has been presented anonymously to the Museum, and is exhibited this month in the Room of Recent Accessions.

J. B.

**TRANSPORTATION FOR CRIPPLED CHILDREN.** As a part of its educational activities, the Museum for the last few years has been able to give four story-hours yearly for the helpless crippled children who are under the care of Dr. Adela J. Smith, Assistant Director of Physical Training in the public school system of New York. Owing to the fact that these children are for the most part unable to walk, automobiles for their transportation are provided by the Museum. This has been made possible by gifts of money from a few persons who have had this work at heart. Such a gift has just been received, of which grateful acknowledgment is here made.

With the thought that there may be others who would want to help in the bringing of this occasional happiness into the monotonous lives of these little unfortunates, the Museum has decided to announce that it will gladly receive additional gifts of money to be used toward the defraying of the cost of the automobiles, which amounts to about \$425 yearly.

**BENIAMINO BENVENUTO BUFANO.** Beniamino Benvenuto Bufano, whose Chinese Friends in glazed terracotta was given to

the Museum in February, 1924, by George Blumenthal, was born in Italy but came to this country while still quite young. Before leaving Europe his work had created considerable comment in both Rome and Paris, and later received favorable recognition at the Art Students' League in New York. He studied also with Herbert Adams, Fraser, and Paul Manship. The most significant phase of his development began, however, when he journeyed to the Orient and spent two years traveling up and down China, associating with the peasants and gathering impressions of persons and of customs which he was later to use. He finally settled at Ching-tê-chên and worked with the potters there to learn their methods of glazing. A series of Chinese studies, of which the Chinese Friends is one, was done at this time.<sup>1</sup>

P. R.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held January 19, 1925, the late Rev. Alfred Duane Pell was declared a Benefactor of the Museum. Jesse Winburn and Joseph H. Choate, Jr., were elected Fellows in Perpetuity. Mr. Choate succeeds his father, the late Joseph H. Choate. Royal Cortissoz was elected an Honorary Fellow for Life, and the following persons, in recognition of their gifts, were elected in their respective classes:

**FELLOWS FOR LIFE,** Hiram Burlingham, George Eastman, Harold I. Pratt.

**SUSTAINING MEMBERS,** Neal Bassett, Mrs. Frederick T. Bedford, Mrs. H. Behn, Madame Leo Marie Berry, Mrs. Joseph Blake, Mrs. H. Hugo Brandeis, Mrs. George Burr, Herbert Conyngnam, Mrs. F. L. Crocker, Mrs. Frank N. Doubleday, Mrs. Isabella Friedman, Mrs. Joseph Hall, Arnold Knapp, Mrs. V. Knapp Langeloth, Mrs. Louis Lemp, Mrs. John McGuiness, Mrs. De Koven Phelps, Mrs. M. Taylor Pyne, Mrs. H. Willoughby Smith, William J. Stevenson, Mrs. Albert Strauss, Mrs. Joseph B. Terbell, Mrs. Joseph T. Thomp-

son, Mrs. Ralph H. Thompson, Mrs. Albert A. Tilney, Mrs. Bryce W. Turner.

ANNUAL MEMBERS were elected to the number of 162.

**EGYPTIAN ACCESSIONS ON EXHIBITION.** The Egyptian Department has placed on exhibition in the Third Egyptian Room some of the principal objects which reached the Museum during the summer. These consist of material excavated by the Museum's Egyptian Expedition under the leadership of Mr. Lythgoe, of gifts from friends of the Museum, and of purchases. It should be noted that they do not include any of the important and interesting material discovered by Mr. Winlock at Thebes during the past season,<sup>1</sup> since for various reasons it was impracticable to make a division of objects with the Egyptian Antiquities Service at the close of the season. In addition to some of the material which rewarded the efforts of the Expedition on its concession at Lisht during the season of 1923-24,<sup>2</sup> there are a number of objects of importance excavated by the Expedition there during the seasons of 1916-17 and 1917-18. The latter were stored at Lisht by Ambrose Lansing, who was in charge of the work, in order to avoid the risk of their loss at sea during the war. Having resumed operations on this site in the autumn of 1923<sup>3</sup> Mr. Lansing shipped this material to America with his finds of last season. The most interesting of these objects is the remarkably well preserved sledge found by Lansing in the spring of 1918, ceremonially buried within the outer enclosure wall of the pyramid of Sesostris I (1980-1935 B. C.) and doubtless used to bear a statue of the king in his funeral procession.<sup>4</sup> There are also fragments of limestone relief from the pyramid enclosure of this king excavated during the seasons of 1916-17 and 1917-18. Another object of interest is a representation in relief of a fan-

<sup>1</sup>See M.M.A. BULLETIN for December, 1924, Part II, pp. 5 ff.

<sup>2</sup>See op. cit., pp. 33-43.

<sup>3</sup>See op. cit., p. 33.

<sup>4</sup>See M. M. A. BULLETIN for July, 1920, Part II, pp. 10-11 and fig. 7.

<sup>1</sup>We are indebted to Dr. Phyllis Ackerman for the data used above. When the Chinese Friends was first exhibited in the Museum, it was labeled as by Benvenuto Busan through incorrect information given us.



light over a door found by Mr. Winlock in an XI dynasty Theban tomb during the season of 1922-23.<sup>5</sup>

Among the important new purchases are an obsidian implement of the early dynastic period, an XVIII dynasty gold signet ring, an XVIII dynasty stela on which the name of the god Amon has been erased in three places under the religious revolutionary, Ikhnaton, several fine stone vases, a late Empire sketch in color on a flake of limestone of two bulls fighting, a drum and a harp of later dynasties, a kneeling male figure of the late dynastic period in green

<sup>5</sup>See M. M. A. BULLETIN for December, 1923, Part II, p. 18 and fig. 8.

basalt, three gold rings, two gold bracelets, and a pair of gold earrings of the Graeco-Roman period, an interesting series of glass vessels and lamps of the Roman period, and five papyri, four of them Coptic and one Greek.

Among the gifts are a series of fine pre-dynastic and early dynastic stone vases and the head of a black granite statue of a XII dynasty king given by Dr. and Mrs. Thomas H. Foulds of Glens Falls, New York, fragments of the harness of the funerary chariot of Amenhotep III given by Howard Carter, and two bronze models of headdresses given by Bashford Dean.

L. S. B.

## LIST OF ACCESSIONS AND LOANS

JANUARY, 1925

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	*Red-figured Athenian hydria, V cent. B. C. ....	Purchase.
ARMS AND ARMOR, . . . . . (Wing H, Room 9)	Shields (7), painted wood, German (Nuremberg), abt. 1450 . . . . .	Gift of Mrs. George Blumenthal.
CERAMICS . . . . . (Floor II, Room 5)	*Gallipot, porcelain, Chinese, Ming dyn. (1368-1644); tea caddies (2), pottery, Japanese, XVIII cent.; †vase, lusted earthenware, Persian, XVI cent.; †pieces (11), French and German, XIV-XVIII cent. . . . .	Purchase.
	*Vase with cover (Meissen), period of Augustus Rex; vases (2), German, XVIII cent. . . . .	Alfred Duane Pell Bequest.
COSTUMES . . . . . (Wing H, Room 22)	Bodice, over-dress, and petticoat, brocaded and embroidered silk, English (Spitalfields), abt. 1760 . . . . .	Purchase.
DRAWINGS . . . . .	†Watercolor: An Old Court Yard in New Orleans, by George P. Hart, American, contemporary . . . . .	Purchase.
METALWORK . . . . . (Wing E, Room 11)	Bronze mirror, Chinese, T'ang dyn. (618-906 A. D.) . . . . .	Purchase.
	†Pieces (62) of silver, silver-gilt, and parcel-gilt, European, XVII-XIX cent.; †silver spoon, maker, Myer Myers, American, middle of XVIII cent. . . . .	Alfred Duane Pell Bequest.
	†Pieces (20) of Sheffield plate; ingots (2) and piece of rolled metal (showing process of making Sheffield plate).—English, middle of XVIII cent.—early XIX cent. . . . .	Gift of Frederick Bradbury.
PAINTINGS . . . . .	*Posthumous portrait of a lady, Chinese, K'ang-hsi period (1662-1722) . . . . .	Purchase.

\*Not yet placed on exhibition. †Recent Accessions Room (Floor I Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
(Wing H, Study Room)	Map of China, in eight scrolls, Chinese, late Ming dyn. (1368-1644).....	Gift of Yamanaka & Co.
SCULPTURE..... (Wing H, Study Room)	Potted Lama (so-called), Thibetan(?), date unknown.....	Gift of Miss Elizabeth Dunbar.
TEXTILES..... (Wing H, Study Room)	†Embroidered hanging, Persian, XVII cent..... Pieces (6) of toile de Jouy (printed fabric), French, XVIII cent..... †Linoleum block print: The Ship at the Wave Crest, by Gilbert M. Fletcher, American, modern.....	Gift of Paul De Blois Laighton. Gift of Miss Frances Morris. Purchase.
WOODWORK AND FURNITURE..... (American Wing) (Wing H, Room 22A)	Blinds (3), Venetian, American, middle of XVIII cent..... Mirror frame, carved and gilded wood, by D. Peche, Austrian, modern.....	Gift of John B. Copp. Purchase.
COSTUMES..... (Wing H, Room 22)	Jacket, embroidered silk, French, XVIII cent.....	Lent by Mrs. George Blumenthal.
GLASS (objects in)..... (American Wing, First Floor, Corridor)	Pieces (28), American, late XVIII-early XIX cent.....	Lent by Mr. and Mrs. Louis G. Myers.
METALWORK..... (Wing E, Room 9) (Wing E, Room 11)	Bronze sacrificial vessel, Chinese, Chou dyn. (1122-256 B. C.)..... Bronze mirror (animal mirror), Chinese, T'ang dyn. (618-906 A. D.).....	Lent by Robert Woods Bliss. Lent by Robert W. de Forest.
PAINTINGS..... (American Wing) (American Wing)	Portrait of Thomas Lowndes and portrait of Mrs. Thomas Lowndes, by Gilbert Stuart, American, 1755-1828..... Portrait of Commodore Rodgers, by Gilbert Stuart, American, 1755-1828.....	Lent by Mrs. Royal P. Carroll. Lent by Mrs. Robert Giles.
SCULPTURE..... (Wing J, Room 12) (Floor II, Room 20)	Bronze River Gods (2), by Girardon, XVIII cent.; bronze statuettes (11), by Edgard Degas, 1834-1917. — French...	Anonymous Loan.
TEXTILES..... (American Wing)	*Tapestry, French, XVII cent..... Sampler, embroidered linen, by Hannah Penn, American, 1757.....	Lent by Mrs. Joseph John Kerrigan. Lent by Mrs. George C. Fraser.
WOODWORK AND FURNITURE..... (American Wing)	Table, gate-leg, walnut, American, 1700-1710.....	Lent by Francis P. Garvan.

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\*Not yet placed on exhibition.

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### DEPT OF PRINTS

Miss Ruth Loomis

†Recent Accessions Room (Floor I, Room 8).

# CALENDAR OF LECTURES

## FREE LECTURES

FEBRUARY 16-MARCH 15, 1925

February	HOURL
21 Renaissance Art, II Frank Jewett Mather, Jr. ....	4:00
22 Near Eastern Art R. M. Riefstahl .....	4:00
28 Renaissance Art, III Frank Jewett Mather, Jr. ....	4:00
March	
1 Greek Costume (Gillender Lecture) Clarence H. Young .....	4:00
7 Andrea Verrocchio (for the Deaf and Deafened) Jane B. Walker. ....	3:00
7 Seventeenth-Century Dutch Painting, I Philip L. Hale .....	4:00
7 Talk on the Concert Program Thomas Whitney Surette .....	5:15
8 Mediaeval Costume (Gillender Lecture) Grace O. Clarke. ....	4:00
14 Seventeenth-Century Dutch Painting, II Philip L. Hale. ....	4:00
14 Talk on the Concert Program Thomas Whitney Surette .....	5:15
15 Gothic Furniture and Woodwork (Gillender Lecture) Herbert Cescinsky. ....	4:00
Gallery Talks, by Elise P. Carey, Saturdays, at 2 P. M.; Sundays, at 3 P. M.	
Story-Hours for Children, by Anna C. Chandler, Sundays, at 2 and 3 P. M.; for Children of Mem-	
bers, Saturdays, at 10:30 A. M.	
Entertainments for Children, given in coöperation with the School Art League, Saturdays, at 2 P. M.	
Study-Hour for Practical Workers, by Grace Cornell, Sunday, February 22, at 3 P. M.	

## LECTURES FOR WHICH FEES ARE CHARGED

FEBRUARY 18-MARCH 17, 1925

In this calendar, M indicates that the course is given by the Museum, C that it is given by Columbia University, N that it is given by New York University, and T that it is given by Teachers College.

February	HOURL	February	HOURL
18 Early Christian Art (N) John Shapley. ....	11:15	20 Historic Styles of Decoration (N) Fiske Kimball. ....	11:00 & 8:00
18 Mediaeval Art (C) Ernest DeWald. ....	3:00	20 Development of Modern Painting (C) J. D. Young. ....	3:00
19 History of Art (N) John Shapley. ....	11:00	21 Study-Hour for Home-Makers and Members (M) Helen Gaston Fish. ....	10:00
19 Study-Hour for Teachers (M) Grace Cornell. ....	4:00	21 Study-Hour for Young Girls (M) Kate Mann Franklin. ....	10:00
19 Introduction to the History of Art (N) Fiske Kimball. ....	8:00	21 Eastern Art (N) R. M. Riefstahl. ....	10:00
19 Tapestries (N) R. M. Riefstahl. ....	8:00		

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

February	HOUR	March	HOUR
21 History of Painting (M) Edith R. Abbot.....	11:30	5 Tapestries (N) R. M. Riefstahl.....	8:00
21 History of Costume (N) R. M. Riefstahl.....	3:00	6 Historic Styles of Decoration (N) Fiske Kimball.....	11:00 & 8:00
24 The Decorative Arts of France (M) Edith R. Abbot.....	11:30	6 Development of Modern Painting (C) J. D. Young.....	3:00
24 Greek Sculpture (M) Gisela M. A. Richter.....	11:30	7 Study-Hour for Home-Makers and Members (M) Grace Cornell.....	10:00
25 Early Christian Art (N) John Shapley.....	11:15	7 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:00
25 Mediaeval Art (C) Ernest DeWald.....	3:00	7 Eastern Art (N) R. M. Riefstahl.....	10:00
26 History of Art (N) Richard Offner.....	11:00	7 History of Painting (M) Edith R. Abbot.....	11:30
26 Study-Hour for Teachers (M) Kate Mann Franklin.....	4:00	7 History of Costume (N) R. M. Riefstahl.....	3:00
26 Introduction to the History of Art (N) Fiske Kimball.....	8:00	10 The Decorative Arts of France (M) Edith R. Abbot.....	11:30
26 Tapestries (N) R. M. Riefstahl.....	8:00	10 Greek Sculpture (M) Gisela M. A. Richter.....	11:30
27 Historic Styles of Decoration (N) Fiske Kimball.....	11:00 & 8:00	11 Early Christian Art (N) John Shapley.....	11:15
27 Development of Modern Painting (C) J. D. Young.....	3:00	11 Mediaeval Art (C) Ernest DeWald.....	3:00
27 Study-Hour for Teachers (M) Albert Heckman.....	3:45	12 History of Art (N) Richard Offner.....	11:00
28 Study-Hour for Home-Makers and Members (M) Helen Gaston Fish.....	10:00	12 Study-Hour for Teachers (M) Kate Mann Franklin.....	4:00
28 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:00	12 Introduction to the History of Art (N) Fiske Kimball.....	8:00
28 Eastern Art (N) R. M. Riefstahl.....	10:00	12 Tapestries (N) R. M. Riefstahl.....	8:00
28 History of Painting (M) Edith R. Abbot.....	11:30	13 Historic Styles of Decoration (N) Fiske Kimball.....	11:00 & 8:00
28 History of Costume (N) R. M. Riefstahl.....	3:00	13 Development of Modern Painting (C) J. D. Young.....	3:00
March		13 Study-Hour for Teachers (M) Albert Heckman.....	3:45
3 The Decorative Arts of France (M) Edith R. Abbot.....	11:30	14 Study-Hour for Home-Makers and Members (M) Helen Gaston Fish.....	10:00
3 Greek Sculpture (M) Gisela M. A. Richter.....	11:30	14 Study-Hour for Young Girls (M) Fern Bradley.....	10:00
4 Early Christian Art (N) John Shapley.....	11:15	14 Eastern Art (N) R. M. Riefstahl.....	10:00
4 Mediaeval Art (C) Ernest DeWald.....	3:00	14 History of Painting (M) Edith R. Abbot.....	11:30
5 History of Art (N) Richard Offner.....	11:00	14 History of Costume (N) R. M. Riefstahl.....	3:00
5 Study-Hour for Teachers (M) Grace Cornell.....	4:00		
5 Introduction to the History of Art (N) Fiske Kimball.....	8:00		

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.55 p. m.

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